The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Harmoniemusik

From the 18th Century

Wind Octets of Haydn, Beethoven and Mozart

Conductor: Dr. Dennis Prime

Featuring:

Faculty and Students form the Department of Music

Saturday February 2, 2013 8:00 PM

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Harmoniemusik:
From the 18th Century
"Wind Octets of Haydn, Beethoven and Mozart"

PROGRAMME

Rondino — Ludwig van Beethoven

Divertimento #1 — Pleyel (attrib. Haydn)
- Allegro con Spirito
- Chorale St. Antoni
- Minuetto
- Rondo

Selections from the *Marriage of Figaro* — Wolfgang Amadeus Mozart
- L'Introduzione
- Porgi amore
- Non piu andrai
- Voi che sapete
- Dove sono
- Ecco la marcia

~ INTERMISSION ~

Divertimento II for 2 clarinets & bassoon — Wolfgang Amadeus Mozart
- Allegro
- Menuetto
- Larghetto
- Menuetto
- Rondo

Serenade #11, K. 375 — Wolfgang Amadeus Mozart
- Allegro maestoso
- Menuetto
- Adagio
- Menuetto
- Allegro

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Programme Notes:

Opening Notes:
One of the most engaging features of musical life in the Classical period was music written for a wind band, so-called *Harmoniemusik.* Many aristocratic patrons in the palaces of German-speaking Europe employed a *Harmonie,* typically an ensemble of pairs of oboes, clarinets, horns and bassoons, to provide musical entertainment as an alternative to orchestral music, especially at meal times; this practice is represented on the operatic stage in the famous supper scene in Mozart's *Don Giovanni.* Indeed, by the turn of the eighteenth century it was more common for patrons to employ a group of wind players than a full orchestra. Gradually in the following decades, as aristocratic patronage slowly gave way to public patronage, *Harmoniemusik* lost its appeal and by 1840 it had become a forgotten repertory. It had been a vast repertory consisting of original works by Haydn, Mozart, Beethoven and others alongside an even larger body of resourceful arrangements of orchestral music, popular operas and oratorios. For instance, in 1804, the leading music dealer in Vienna, Johann Traeg, was able to offer over 170 *Harmonie* works for purchase or for hire.

Rondino:
The Bonn court where Beethoven grew up had an orchestra of over forty players, from whose members a *Harmonie* was established. As a fledging composer anxious to explore the range of contemporary composition, it was only natural that he should compose music for this ensemble. The Octet- Beethoven's title was the more customary 'Parthie' - was composed in 1792. The Rondino- Beethoven's title was 'Rondo' - was composed at the same time, as an alternative finale to the larger work. 1792 was a decisive year in Beethoven's career. It had been decided that he should journey to Vienna to receive lessons from Haydn, after which he was to return to Bonn to resume his life as a dutiful court musician. Invading French forces compelled the evacuation of the Bonn court and precipitated Beethoven's decision to stay in Vienna. Along with other recent compositions he had taken the Octet and Rondino to Vienna for Haydn's approval; both were revised under his teacher's guidance. Even though there is no direct evidence that Beethoven promoted performances of these works in Vienna, it is difficult to believe that they remained unplayed in a city where the demand for such music was insatiable. On the other hand it is certainly true that he never contemplated publishing the music. The two works were first published posthumously, in 1830, when they acquired the titles of 'Octet' and 'Rondino.' The alternative finale to the Octet, the Rondino, is quite a different movement, *andante* rather than *presto* and making a special feature of one sonority, that of the horn. It is this instrument that is mainly associated with the simple but haunting principal theme. Even more ear-catching is the conclusion of the movement: a passage in free tempo for two horns, with magical use of echo phrases and - very rare at this stage in the development of the instrument - muted sounds.

Divertimento #1:
Best known as the opening theme in Brahms' *Variations on a Theme of Haydn* for orchestra, the 2nd movement "Chorale St. Antoni" is actually not by Haydn at all. Brahms found the melody in an 18th-century *Feldparthie* (wind octet) whose manuscript had been discovered by his musicologist friend, Carl Ferdinand Pohl, the author of the first scholarly biography of Haydn. Pohl attributed this octet to Haydn, though modern research ascribes it to Haydn's student Ignaz Pleyel. In any case, the melody itself is neither Haydn nor Pleyel but a traditional chorale. The 4 movement work is rather like the Mozart Serenade #11 in that each movement remains in the same key – in this case, Bb (a friendly key for the 5 keyed oboe and clarinet of the time!).
While much is known about Haydn's writing for winds including an octet for Harmoniemusic, much less is known about the works and the life of Ignace Pleyel, the most likely composer of tonight's music. Pleyel was born in Ruppersthal in Lower Austria, the son of a schoolmaster named Martin Pleyel. He was the 24th of 38 children in the family.[1] While still young, he studied with Johann Baptist Vanhal, and from 1772 he became the pupil of Joseph Haydn in Eisenstadt. As with Beethoven, born 13 years later, Pleyel benefited in his study from the sponsorship of aristocracy, in this case Count Ladislaus Erdődy (1746–1786). Pleyel had a close relationship with Haydn, who considered him to be his most talented student. Pleyel is one instance of the phenomenon of a composer who was very famous in his own time but presently obscure. Keefe (2005) describes a "craze for his music c. 1780–1800", and quotes a number of contemporary witnesses to this surge.

For instance François-Joseph Fétis wrote, "What composer ever created more of a craze than Pleyel? Who enjoyed a more universal reputation or a more absolute domination of the field of instrumental music? Over more than twenty years, there was no amateur or professional musician who did not delight in his genius."[12] In his own time, Pleyel's reputation rested at least in part on the undemanding character of his music. A reviewer writing in the *Morning Herald* of London (1791) said that Pleyel "is becoming even more popular than his master [Haydn], as his works are characterized less by the intricacies of science[13] than the charm of simplicity and feeling."[14] Pleyel continues to be known today as a composer of didactic music: generations of beginning violin and flute students, for example, learn to play the numerous duets he wrote for those instruments.

Marriage of Figaro:
Thanks to performances, recordings, movies, television commercials, and of course Mozart's creative genius, the music in *The Marriage of Figaro* today has become more popular than ever. Of all Mozart's operas, *The Marriage of Figaro* probably contains the greatest number of recognizable melodies, from the vivacious, sprightly Overture to the humorous "Non piu Andrai" to the tender "Deh vieni non tardar." In 1791, six years after the premiere of *The Marriage of Figaro,* Johann Nepomuk Wendt (1745-1801) transcribed 15 numbers from the opera. Arrangements of this sort were the rage at the end of the 18the and beginning of the 19th century, and in essence made the music heard in the opera house accessible to more people. Clearly it was easier to put together an ensemble of eight or nine players than to gather a full orchestra, soloists, a chorus, and a conductor for a complete opera performance. Mozart's glorious music translates beautifully to the blended sounds of eight woodwinds, and double bass.

Divertimento II for 2 clarinets & bassoon:
A number of composers of the classical period wrote for the basset horn, and the famous 18th-century clarinettist Anton Stadler, as well as his younger brother Johann, played it. Wolfgang Amadeus Mozart was by far the most notable composer for the basset horn, including three basset horns in the *Maurerische Trauermusik* (Masonic Funeral Music), K. 477, and two in both the *Gran Partita*, K. 361, and the *Requiem*, K. 626, and several of his operas, like *Die Entführung aus dem Serail*, *La Clemenza di Tito* which features Vitellia's great aria "Non più di fiori" with basset-horn *obbligato*, and *Die Zauberflöte*, where they prominently accompany the *March of the Priests*, as well as chamber works. He wrote dozens of pieces for basset horn ensembles. (His Clarinet Concerto in A Major, KV 622, however, appears originally to have been written for a clarinet with an extended lower range, a basset clarinet in A, though there is an earlier version of part of the first movement, KV 621b in the Köchel catalogue of Mozart's works, scored for G basset horn and pitched a major second lower, in the key of G major.) Other early works for basset horn include a concerto for basset horn in G and small orchestra by Carl Stamitz, which has been arranged for conventional basset horn in F (it has been recorded on this instrument by Sabine Meyer), and a concerto in F by Heinrich Backofen.
Tonight's five movement (all very short) Divertimento was originally written for 3 basset horns (from a collection of 5 complete Divertimenti for this instrumentation) and re-arranged for 2 clarinets and bassoon.

Serenade in E-flat Major, K. 375 (B & H no. 11):
This work is the first of the three great wind serenades. It was originally composed for six instruments- pairs of clarinets, horns, and bassoons- and the precise circumstances of its composition are described in an oft-quoted letter written by Mozart to his father on November 3, 1781. In it, Mozart states that the work was composed for St. Theresa's Day (October 15, 1781) and describes how the musicians performed the work several times in different locations, and how they pleasantly surprised him below his window with the first chord in E-flat, just as he was undressing for bed. The date of Mozart's transcription of the work into a work for standard *Harmonie*, through the addition of two oboes, is unknown. A letter to his father dated July 27, 1782, in which Mozart apologizes for not delivering a serenade for the *Haffner* family he had long promised - part of which became the "Haffner" Symphony, K. 385 - states as an excuse for the delay that "I had to compose quickly a *Nacht Musique* but only for *Harmonie*". Alfred Einstein took this to be a reference to the Serenade in C minor, K. 388, and he renumbered the work to K. 384a in the third edition of the Kochel catalogue (1937) on the basis of this sentence.

Serenade in E-flat Major, K. 375 (B & H no. 11) Continued:
Marius Flothuis has pointed out, however, that the serious character and the careful working out of the C minor serenade makes it most unlikely that Mozart could have been referring to such a somber and learned work as a mere entertainment piece. It is far more probable that the remark refers to a hasty reworking of K. 375 for octet. (K. 388 was probably composed in 1782, but perhaps even later as suggested by the watermarks of the autograph.) In making his transcription, Mozart partially wrote out a new score, and partially entered changes into the original sextet version. The work has many unusual features. Its opening fanfare - a series of repeated chords on the tonic in E-flat- immediately catches the ear. The sound of this single chord is projected into one of Mozart's few single-key pieces: all four of the remaining movements are also in E-flat! The fact that Mozart avoids fatiguing the listener with a surfeit of the same sonorities, in music with a necessarily limited dynamic and instrumental range, bears eloquent testimony to his genius. The richness of the trio to the first minuet - and its length - demonstrates that by this point in his artistic journey, Mozart insisted that even entertainment music rise above chatty superficiality. As is so often the case with Mozart, it is the slow movement, at the center of the work's structure, whose warmth of sentiment forms the crown of the serenade. Closing one's eyes today during an outdoor performance of this work, it is easy to picture the evocative atmosphere of Vienna in the 1780s forever idealized in works such as this.

Performers:

Lidia Khaner, Noelle Byer – Oboes
Julianne Scott, Joshua Iverson, Andrea Tarnawsky – Clarinets
Diane Persson, Emily Tam, Pablo Montes – Bassoons
Allene Hackleman, Peter Clark – Horns
Jan Urke – Double Bass
Dennis Prime – Conductor

UPCOMING DEPARTMENT EVENTS:

University Symphony Orchestra
Brrrahms (February, get it?)
Conductor: Petar Dundjerski
Monday, February 4, 2013 8:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

Breaking New Paths for the Violin
Featuring:
Guillaume Tardif (violin)
And Roger Admiral (piano)
Saturday, February 9, 2013 8:00 PM
Convocation Hall
Tickets: Students $10/ Adults $20/ Seniors $15

Symphonic Wind Ensemble and Concert Band
Present a program of 20th – century wind music,
with special high school guests – the Northern Alberta Honour Band.
Conductor: Dr. Dennis Prime and Dr. Angela Schroeder
Monday, February 10, 2013 2:00 PM
Winspear Centre
Tickets: Students $10/ Adults $20/ Seniors $15

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